

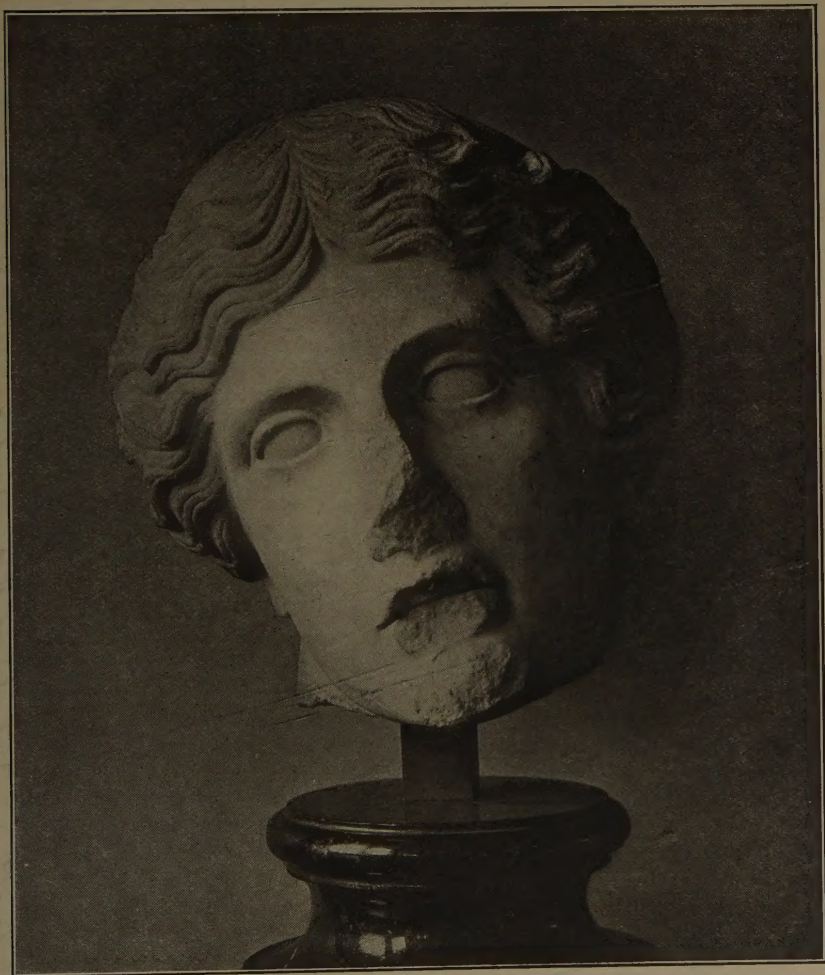
# Bulletin of the Rhode Island School of Design

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No. 2



HEAD OF AN AMAZON

Greek. Copy of 5th Century B. C. original

Gift of Mrs. GUSTAVE RADEKE

## HEAD OF AN AMAZON.

**P**LINY, in his well-known chapters on art (*Nat. Hist.* XXXIV, 53), refers to a competition between four of the leaders in Greek sculpture, Polykleitos, Pheidias, Kresilas and Phradmon. Each was to make a statue of an Amazon for the temple of Artemis at Ephesos. Whether such a competition was ever held is a debatable question, but that four different statues were made is proved by the fact that four distinct types are known from copies made in Roman times. Adolph Michaelis (*Jahrb. d. Inst.* I, 1886, p. 16) has apparently established beyond question the type of Amazon which Polykleitos made. Several full-length copies of this exist, among which might be mentioned those in the Capitoline Museum in Rome and in the Altes Museum in Berlin.

The head of another copy of this popular work of art is found in the permanent collections of the Museum. It was the gift of Mrs. Gustav Radeke. The treatment which the head received at the time it was broken from the figure, or later, has been severe. The nose, lips and chin are badly battered and broken, and there is but little left of the neck, but the reflection of the genius of Polykleitos is much in evidence. But among the few original marbles in America which directly reflect the noted examples of Greek sculpture, the Amazon head at the School of Design readily assumes a prominent place, while the beauty of the material, surface and modeling give it a decided charm. The original was of bronze, dating from the second half of the fifth century B. C.; the copies, therefore, show more or less clearly, the effect of the bronze technique. It has been pointed out in the *Bulletin* (vol. II, no. 3, p. 2) that both the Greek and Roman artists were superior in technique, and that they thought in the material in which the work of art was finally to be executed. So the head in the Museum has a certain hardness of edges, a certain

emphasis on shadows and chiseling which recall bronze technique.

Compared to the other copies of this figure, our head seems to show more careful workmanship, a greater feeling for the refinements of Greek sculpture, and more appreciation of the beauty of the original.

The head follows the Polykleitan model most carefully. The original bronze received a different treatment from the Doryphoros. In the latter we have proportion, athletic strength, and abstract expression. In the Amazon head we find the same shaped skull, although its form is masked in part by the masses of hair, combed low on the forehead and partly covering the ears. This arrangement of the hair follows fifth century custom, and in art appears in the representations of women of many classes. In the head are summed up the attributes of courage, dignity, and restrained emotion which the Greeks ascribed to the Amazons. It was characteristic of the fifth century sculptors that emphasis should be placed on calmness, and that vivacity should be subordinated to dignity. There was none of the expression of emotion which characterized the later Hellenistic sculpture.

The Greek mind has always held that the Hellene was superior in civilization to the rest of the world. He constantly sought opportunity in his art to show the bringing of order out of chaos, the contrast of civilization and barbarism, the conflict of intelligence and unrestrained force. So we find the contests of the gods and the giants, Lapiths and Centaurs, Greeks and Barbarians, and Greeks and Amazons.

The fact the Greek warriors should be so often represented in combat with these female warriors has given rise to much speculation as to the real origin of the conception. In this connection the idea which has been expressed by several writers on Greek religion is worthy of note. According to them the Amazonomachia reflects in art a contrast between the earlier primitive races of Asia and Greece who worshipped female deities in the main,



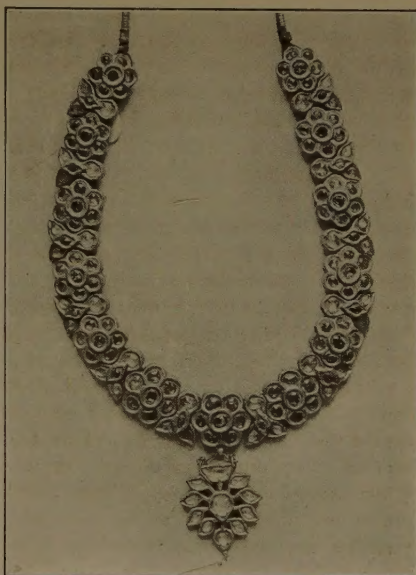
and the later Greeks, invaders from the North, who emphasized the worship of male deities. Whether this be true or not, the use of the Amazon type gave unusual opportunity for expression of grace and beauty.

L. E. R.

### INDIAN JEWELRY.

INDIA is that great triangular peninsula which juts out southward from Mid-Asia into the Indian Ocean; the land of fabulous wealth, not only in products of the soil but in gold, diamonds, emeralds, rubies and pearls. With this wealth at hand it is easy to see how the people used this material to make their persons more beautiful. The jeweler's and goldsmith's art in India is indeed of the highest antiquity and the forms of Indian jewelry have come down in unbroken tradition for centuries.

Beautiful gems have always been suggestive of Oriental luxury and magnificence and have been used to enhance the charm of Asiatic beauties and to give added splendor to the costly court dress of Oriental potentates. Therefore it is only natural that the princes of India, loving the appearance of wealth and grandeur and living in a country especially rich in gems, collected pearls, rubies, and other beautiful products of Nature's crucible in large quantities. Some of the most highly prized gems have at one time or another been a part of the regalia of these Indian rulers. The lavish splendor of these collections baffles description and has for years been the envy of travelers in the Orient. The princes of India were famous for their collections of jewels long before British power became dominant, and the years which have intervened have seen no abating in their love for beautiful gems. Among the greatest jewel treasures of India are those of the present Gaikwar of Baroda, who is ranked first among all the native rulers of India at social and state functions, and who is credited with being one of the most enlightened of the Indian princes. His



INDIAN NECKLACE

Recent gift

treasures are estimated to be valued at \$12,000,000.

The late Rana of Dholpur, sometimes called the "Prince of Pearls," possessed a collection of pearls unrivaled by that of any of the other Indian princes. The Prince had an offer of \$1,000,000 for a string of single pearls of unusual size and perfect lustre. As it is against all tradition for a native of India to part with jewels of this kind, the offer was not considered. Some experts value his entire collection at \$7,000,000.

Except on state occasions, the Indian Maharajah is often conspicuous for the extreme simplicity of his dress. Popular ideas of the lavish disregard of money value by these princes is based in large part upon their occasional holiday trips when they visit Europe. If one is fortunate enough to be invited to visit an Oriental dignitary, his jewel treasures are not all exhibited at once. He may remain a guest for weeks and never see all the fine jewels belonging to his host. When gems are produced they are often in old jars,

shabby boxes, and other unexpected receptacles. They do not have the modern method of guarding treasures in safes and strong boxes that we have in this country.

Indian jewelry is plainly of three different types, the Archaic, the Beaten Gold and the Filigrain. Belonging to the Archaic type are those objects made of heavy twisted wire. Imitation of knotted grass and leaves seems to be the origin of the simplest and most common form of gold ornament, the early specimens consisting of thick gold wire twisted into bracelets, etc. A second Archaic type of decoration is to be found in the chopped gold jewelry of Guzerat. That is made of gold lumps, either solid or hollow, in the form of cubes or octahedrons strung together on red silk. The Beaten metal type shows much finer work, exhibiting extensive surface ornamentation, with stones and enamel. Precious stones are lavishly used by Indian jewelers who care less for their purity and commercial value than for the general effect produced by a blaze of splendor. Nothing can exceed the skill, artistic feeling and effectiveness with which gems are used in Indian jewelry. The finest gemmed and enameled jewelry in India is that of Cashmere and the Punjab, the Aryan type of which extends across Rajputana to Delhi and Central India. This consists of aigrettes and other ornaments for the head, earrings and ear-chains, nose rings and nose studs, necklaces, all in never ending variations of form, and of the richest and loveliest effects in pearl, turquoise, enamel, ruby, diamond, sapphire, topaz and emerald.

In Europe people are content with bracelets, earrings, necklaces and rings and do not adorn more than their heads, arms, hands and necks. In India, however, there are scarcely any portions of the human body which are not signalized by an ornament.

In the earliest times abundant gold and silver ornamentation was accepted as the sign of a person who was starving, and even at this time the Hindoos stint themselves in food, raiment and dwelling so

that they may not lack the necessary quantity of jewelry. There was thus developed an exceedingly active goldsmith trade, for the goldsmith was as necessary as is the baker nowadays. There is not the smallest village in India without its hereditary goldsmith, even in places where the simplest cotton dress goods or a pocket handkerchief is unpurchasable. This same goldsmith is poor in everything but gold. He has little bread but much gold, which must not be expended.

The goldsmith's trade is carried on in India to-day just as it was perhaps a thousand years ago. The same tools and the same patterns are used, but with constantly changing variations of lines. The goldsmith sits on the pavement in front of his door with a small short-legged bench on which he does his work. He also has a low earthen vessel or dish filled with chaff covered by a little charcoal fire, with which he melts his gold and does his soldering. His blow pipe is made of bamboo with a short earthen nozzle and his crucible is made of clay of white ant hills. The other tools he uses are tongs, pincers, hammers, files, gravers, chasers and doming punches. The most skilful and artistic craftsman is happy to work for two shillings a day, and eight pence a day is considered fair wages for a good workman. The most elaborate work costs only six per cent on the value of the material. The duties of the jeweler were very clearly determined. They were fined for piercing precious stones such as rubies and diamonds and for boring inferior gems improperly. They were also punished for debasing gold.

All gems found were strictly royal property and no doubt found their way to the treasury in considerable numbers. They were almost always cut "En Cabochon." Occasionally stones are met with slightly faceted with original facets polished. Although some of the gems and the jewelry are somewhat crude, most of the ornaments contain many valuable suggestions and are bound to furnish the designer with fruitful ideas.





PERUVIAN VASES

Recent gift

Pre-Spanish

The realism so characteristic of all modern jewelry where flowers, leaves and animals are imitated is never apparent in Indian design. They do not believe in imitating what cannot be rivaled. No Indian craftsman sets a flower in a vase before him and worries out of it some sort of ornament by deep thinking. If the flower has not meant so much to him that he has a clear memory picture of its essential character he may as well ignore it in his decoration.

A recent gift to the Museum of a selected group of examples of Indian jewelry gives an opportunity to study the "beaten gold" type and to appreciate the richness of ornament and of precious stones.

A. F. ROSE.

### THE POTTERY OF PERU.

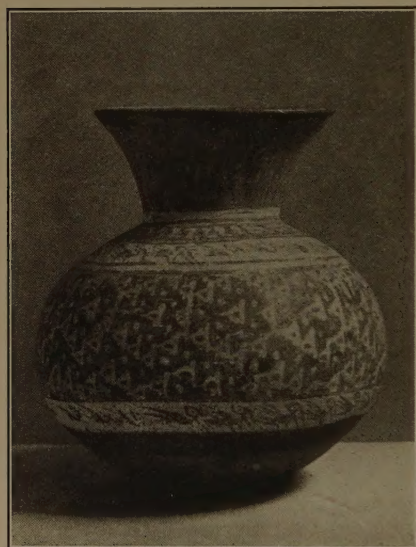
IN his fascinating book, "Ancient Hunters," (p. 61), W. J. Sollas maintains that "the operations of the mind no doubt find their noblest expression in the language of speech, yet they are also eloquent in the achievements of the hand.

The works of man's hands are his embodied thought, they endure after his bodily framework has passed into decay, and thus throw a welcome light on the earlier stages of his unwritten history." This statement applies with equal justice to pre-historic art and that of races nearer our own time, whose artistic growth was developed outside the Mediterranean world.

There is much of deep interest for the ethnologist and the student of artistic expression in the arts of the races living on the continents of North and South America prior to the Spanish conquests. In these the art of the Peruvians takes precedence. The evidence of this lies in a consideration of the architecture, textiles, metal-work and pottery which have survived to our day. Peru, rather more than other countries, lends itself to the preservation of these objects because of lack of rain and chemicals in the earth.

It is not always easy to draw a sharp dividing line between an object which merits consideration as an ethnological specimen or as a work of art. But in the

consideration of Peruvian pottery this is not so difficult, since to the former class belongs the simple peasant pottery of red clay, and cream-white wash. The Tiahuanaco ware, the Nasca pottery and that



PERUVIAN VASE

Inca period

Recent gift

from the huacas in the neighborhood of Lima are always of interest because of the careful workmanship, studied decoration, and the general art merit. They were made by hand, with the assistance of a box of dry sand, for the potter's wheel was not known to the Peruvians. For this reason the training of hand and eye, seen in shape and pattern, is of very great interest.

An unusual opportunity to study a representative group of this ware, except for the Nasca type, is offered through a recent gift to the Museum from Mrs. Jesse H. Metcalf. The collection numbers seventeen vases, and includes many types and styles of decoration.

The several types of pottery bear out the other evidences of history that the ancient Peruvian civilization was in reality a grouping together of various Indian

states, each of which, however, preserved in large measure the distinctions of tribal and artistic spirit. Some were naturally more artistic than others and the Incas sought to take advantage of this fact. Cieza de Leon (*Cronaca*) relates that when the Inca Yupanqui conquered the Chimu, he took with him to Cuzco many of the craftsmen of the country, "because they were very expert in the working of metals and the fashioning of jewels and vases of gold and silver."

A very striking vase in the group is one which came from Truxillo, where the Chimu people used several kinds of vases, especially those made by the Yunka Indians who lived by the sea-coast. It is of decided interest to note that a large proportion of the so-called Peruvian pottery came from the coast or near it, and especially from that section under the control of the rulers of the Chimu. The shape of the vases is characteristic of the coast-pottery, especially in the double spout of arch-form, uniting in a single one at the top. In decoration it shows the all-over treatment of surface, known as Tiahuanaco, from the name of the great Inca city where this artistic expression has been found in pottery and wall-decoration. The specimen is characteristic in clay, technical merits, shape of body and handle, and the gray-green color for the ground, and especially in the scenes from Peruvian life or mythology, which are painted in reddish-brown. It is of especial interest for the crowded way in which the entire surface is covered with ornament. Boats, hunting-scenes, battles, birds, and geometric ornament fill the space. The plumed helmet and the ornate treatment of the dress recall similar features in Mexican and Central American art, except that in the work from Peru the drawing is not so exaggerated or the symbolism carried to such a degree.

A second vase, without a foot, with polychrome geometrical treatment of surface and bands of birds, in both features decidedly similar to the designs in contemporary textiles, presents an Inca type



of the period immediately preceding the Spanish conquest. Here the refinements of shape, proportion and color are of interest.

In Peruvian pottery there are two methods of treatment of surface. One is the painted decoration on a smooth surface and the other is the modeling of the design in the round or in relief on the vase. The latter was best expressed in Peru in the black ware, which has been found in many parts of the country, and especially in the huacas near Lima. In technique it reminds one of the Etruscan "bucchero," but in design it shows Peruvian expression alone. The surface with its dull-black finish requires decoration in high relief. The ware was very carefully shaped and of uniform color, and was doubtless in the main of coast manufacture.

In Peruvian decoration, especially on the black ware, there is found a wide range of subjects, from portrait heads and figures, pathological examples and symbolic representation of the gods to carefully studied representation of animals and birds. This introduction of these last features in the art of the Chimú not only shows the artist's interest in the life about him, but may be a reflection of pre-Inca religion, which was an animal and bird worship in contrast to the Inca sun worship.

The group includes several vases of the black type which show the Inca chieftains and interesting details of dress. One of these, distinctly accurate in racial type, may be compared in modeling and detail with the silver vase of "Atahualpa," which is now one of the treasures in the Lima Museum. Still another introduces the grotesque in facial expression.

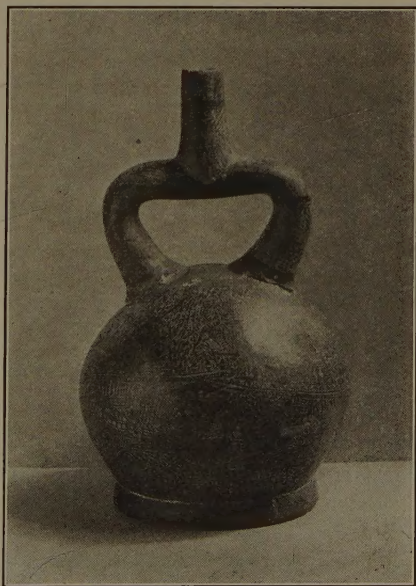
Beside the human figure there appear bird and animal forms such as the owl, pelican, frog, deer and lama. As is usual in art expression among primitive peoples the forms of the animals are far more carefully studied and better rendered than the human figure.

A characteristic type of pottery in Peru was the whistling-vase, which was double in form. Cases where these have been

found in pairs are extremely rare, yet the collection contains a pair on each of which a baby seal is very carefully modeled. As in other vases of this type, water is placed in the part not especially decorated up to a certain point, then if the vase is tipped, the water rushes into the second vase, through a special passage, making a musical sound. In this case the sound imitates a baby seal.

A moulded vase with painted details on the red clay ground, apparently is a record of a man who was killed by a mountain lion while traveling in the mountains. The body of the man lies on the top of one of the three mountains while the puma is shown on the side of the hills surrounded by trees. The puma and man are raised in relief, but the trees and details are painted.

Opportunity to study vases of such interest of pre-Inca times and later is not frequent, and the group in the Rhode Island School of Design will merit the attention of all who find attractive the study of the arts and life of those who preceded the Spaniards in Peru.—L. E. R.



PERUVIAN WATER-BOTTLE

Tiahuanaco ware

Recent gift

## EXHIBITIONS OF THE QUARTER.

JANUARY 9 TO JANUARY 29

Paintings, Sculpture and Drawings by the Contemporary Group.

JANUARY 23 TO FEBRUARY 5

Needlework of Foreign-born Citizens of Rhode Island.

FEBRUARY 1 TO APRIL 1

Russian Ikons. Lent by Mr. William Milne Grinnell.

FEBRUARY 1 TO FEBRUARY 26

Paintings, pochades and etchings by Miss Gertrude Fiske.

FEBRUARY 3 TO FEBRUARY 20

Wax Portrait Medallions by Ethel Frances Mundy.

FEBRUARY 1 TO APRIL 1

Spanish, German, Flemish and Italian wood-sculpture and paintings, including work by Spinello Aretino, Marco Basaiti, Pinturicchio, Andrea Previtali, Bernard Van Orley and El Greco.

MARCH 1 TO MARCH 29

Water-colors and pastels by American and Foreign Artists.

MARCH 6 TO MARCH 27

Architectural Drawings from the Society of Beaux-Arts Architects. Lent by the American Federation of Arts.

## LIBRARY.

Many interesting books have been added to the Library. The importance of the additions will be seen from the partial list given below.

Arata, Giulio V., ed.—Architettura Arabo-Normanna e il Rinascimento in Sicilia. n. d.

Boston. Museum of Fine Arts—Catalogue of Arretine pottery by George H. Chase. 1916.

Colasanti, A., ed.—Arte Bisantina in Italia. n. d.

Garner, Thomas and Stratton, Arthur—Domestic architecture of England during the Tudor period. 2v. 1911.

Hamlin, A. D. F.—History of ornament. 1916.

Lockwood, L. V.—Colonial furniture in America. 2v. 1913.

Macquoid, Percy—History of English furniture. 4v. 1904-1908.

Martin, Camille, ed.—Art Gothique en France. n. d.

Morelli, Giovanni—Italian painters. 2v. 1900.

Nevill, Ralph—French prints of the eighteenth century. 1908.

Richardson, A. E.—Monumental classic architecture in Great Britain and Ireland during the eighteenth and nineteenth centuries. 1914.

Stirling-Maxwell, Sir William—Annals of the artists of Spain. 4v. 1891.

Thomson, W. G.—Tapestry weaving in England. 1914.

Tizac, H. d'Ardenne de, ed.—Étoffes de la Chine; tissus et broderies. n. d.

Twopeny, William—English metal work. 1904.

(The) Works in Architecture of Robert and James Adam. 1916.

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All communications should be addressed to the General Editor, Mr. L. Earle Rowe.

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